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cut glass are from Mr. Bigelow's collection. The Colonial portraits are lent by Mr. Copley Amory, Mr. Ingersoll Amory, Mr. Thomas Clarke, Miss Una Gray, Mr. Samuel Hooper Hooper, Mr. Harrison Gray Otis, and Mrs. Vernon A. Wright, and by the estates of Miss Edith Child and Miss Louisa C. A. Nightingale. F. V. P.

A Buddhist Figure of the Ninth Century

A CARVED wooden figure of Taishaku-Ten (a Buddhist manifestation of the Brahmanic Indra), recently acquired in Japan by the Associate Curator of the Department of Chinese and Japanese Art, and by him presented to the Museum, has just been set up in the first Japanese Buddhist Room. With the exception of the hands and feet, which are, however, contemporaneous with the remainder of the work, the figure is carved from a single unhollowed block of "hinoké" wood, and is in an excellent state of preservation, lacking only both little fingers, a part of the third finger of the left hand and somewhat of the first finger, and the extreme tip of the right thumb, also the out-sweeping fringe at the bottom of the robe. In the centre of the breast there is a small rectangular insertion, beneath which was probably secreted some relic or miniature figure of the deity made from precious metal in an earlier age; this may possibly still remain *in situ*. The figure measures forty-two inches in height from the base of the feet to the top of the head-dress, and stands upon a modern pedestal copied from one belonging to a somewhat similar figure of Taishaku-Ten preserved at Horiuji Temple, near Nara, and enrolled among the "National Treasures" of Japan. The surface of the wood has not been highly finished, as it was intended to be overlaid with "mitsudaso" (a mixture of oil, pigment, and white lead); traces of this still remain upon portions of the robe and afford some indication of the gloriously colored decoration which once adorned it. Upon the face and neck, which for reverential considerations would not have been subjected to touch when the figure was moved or otherwise handled during the long years through which it has come down to us, the old ivory flesh-tinted "mitsudaso" is in excellent condition, including the beautiful red pigment upon the lips. Considerable "mitsudaso," similar to that upon the face, covers the back and other portions of the hands, while traces of gold are to be found both upon the robes and the jewelled crown which surmounts the brow.

In general character and feeling this statue reminds us strongly of Chinese Buddhist work of the middle and later Tang Dynasty (A. D. 618-907),



Taishaku-Ten

Japanese, Ninth Century

when the somewhat angular Indian type had become more rounded and restrained at the hands of the Celestial Monks, and so was brought to Japan.

From a comparison with other Japanese statues of established date, and consideration of the style, technique, etc., of this figure,— subjects beyond the scope of a short article like the present,— it seems reasonable to ascribe it to the hands of some artist-monk who worked during the early part of the Jogwan era (A. D. 794-887). F. G. C.

*Taishaku-Ten**Japanese, Ninth Century***Lectures on the Observation of Pictures**

A COURSE of ten lectures on the observation of pictures recently added to the collection of the Museum will be given by Miss Alicia M. Keyes on Saturday mornings from 10.30 to 12.30, beginning October 12, 1912. The course is primarily for teachers, although others are also admitted. The fee is \$5.00.

Each lecture will be on one artist, studied from the picture by him recently added to the Museum collection. Special attention will be given to the artistic problems involved, and the lectures will be illustrated not only by the pictures, but by prints, photographs, and textiles.

Forms of application for admission to this course may be obtained from the Registrar of the Museum.